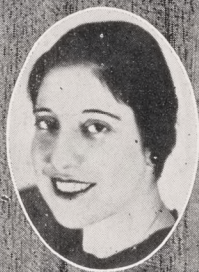
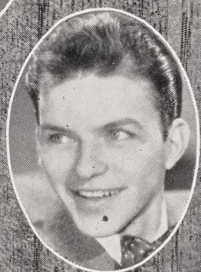
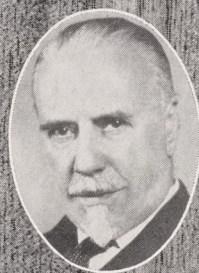


22nd SEASON - 1943

# HOLLYWOOD BOWL

MAGAZINE 10¢



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ARTISTS

**SYMPHONIES UNDER THE STARS**

*Sixth Week* ... **AUGUST 10-12-13-14-15-1943**





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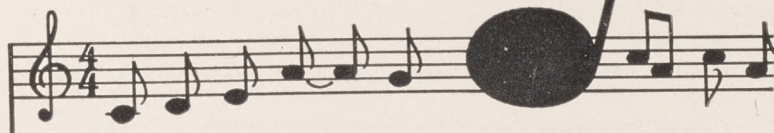
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# HOLLYWOOD BOWL *Magazine*

## SIXTH WEEK ... AUGUST 10-12-13-14-15-1943

### ● *Contents*

#### *On the Front Cover:*

##### *Top Row, Left to Right:*

Jose Iturbi  
Amparo Navarro  
Sir Thomas Beecham,  
Bart.

##### *Bottom Row, Left to Right:*

Frank Sinatra  
Dusolina Giannini  
Pietro Cimini

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the Stars.*

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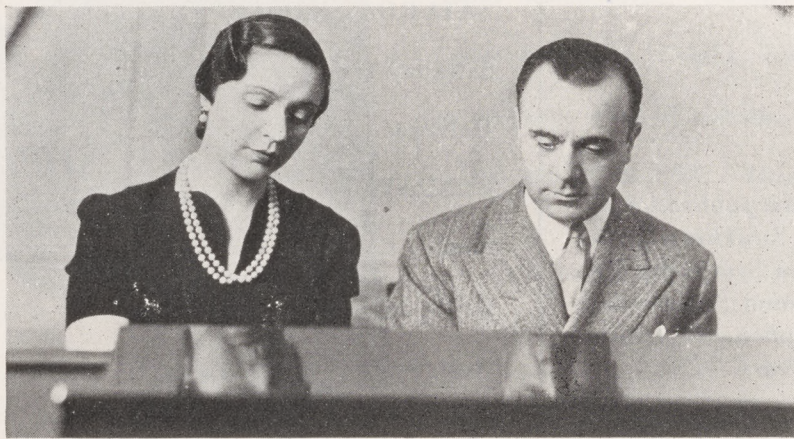
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# Artists of the Week

## *Jose Iturbi*

Since his last Hollywood Bowl appearance, Jose Iturbi has become an actor before the cinema camera. So successful was his work in the initial screen effort that he was signed by M-G-M for a seven-year period. His first visit to this country was in 1934. That summer he came to Hollywood Bowl and has been a featured artist in virtually every summer since. He owns his home in Beverly Hills and divides his time between here and Rochester where he is regular conductor of the symphony orchestra, and with his recital tours.

\* \* \*

## *Amparo Navarro*

Senor Iturbi's gifted sister Amparo Navarro made her Bowl debut in 1938, the year after her first American appearance in Carnegie Hall with her famed brother. She received her education in her native Spain where she studied with Mr. Iturbi. Eighteen years ago she made her debut in Paris.

\* \* \*

## *Dusolina Giannini*

Born in Philadelphia, Dusolina Giannini was musically educated in the United States and after appearances as a concert artist and in small roles, she received the coveted goal of all singers: The Metropolitan. In 1939 she gave a memorable performance of the title role in "Aida" in Hollywood Bowl with Maestro Cimini conducting.

\* \* \*

## *Sir Thomas Beecham, Bart.*

The distinguished English maestro enjoys one of the finest reputations in the world of music. For more than 40 years he has served as conductor, producer of opera, ballet and symphony concert seasons in England, has introduced countless new works and revived classics, has put millions of dollars from his own purse into music. Just off the press is his autobiography, "A Mingled Chime," a charming story of his long service to music. For the past few years he has made his home in the United States, and this is his second visit to Hollywood Bowl. Lady

Beecham, the former Betty Humby (pianist), will be heard with Sir Thomas in Pasadena Civic Auditorium August 15.

\* \* \*

## *Pietro Cimini*

This is the nineteenth appearance of Pietro Cimini in 14 Bowl seasons, and it is his 42d year as a conductor. For five years he was director of the Imperial Opera in Warsaw, two years of Municipal Opera in Buenos Aires and has conducted for the Chicago, San Francisco and Los Angeles opera seasons. His son Gustavo is a staff sergeant in the U. S. Army.

\* \* \*

## *Tito Guizar*

This young tenor is an American singer born in Mexico. After successes in his native country he came to the United States and has enjoyed a varied career on the recital stage and for motion pictures and radio.

\* \* \*

## *Vladimir Bakaleinikoff*

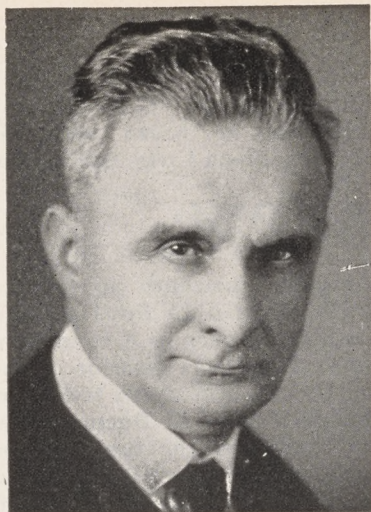
Mr. Bakaleinikoff made his Hollywood Bowl debut in 1939, conducting Borodin's opera "Prince Igor." This summer he was engaged to conduct eight Bowl concerts and to serve as associate conductor. During the winter he is associate conductor of the Pittsburgh Symphony Orchestra with Fritz Reiner.

\* \* \*

## *Frank Sinatra*

The story of Frank Sinatra is the story of a typical American boy. Born in Hoboken, N. J., he was graduated from the Demarest High School where he was on a championship basketball team. After graduation he became a cub reporter on the Jersey Observer. He and his girl (who later became his wife) went to a Bing Crosby concert and then his career was decided upon. He sang on a Major Bowes Amateur show and eventually joined the newly formed Harry James band and headed for Los Angeles where he had his first big appearance. The rest, as the saying goes, is history.





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# Symphony Goal \$130,000

Mrs. Cecil Frankel, general chairman of the Southern California Symphony Association, announces a total of 559 subscriptions representing \$32,829.50 have been received as of August 4. She emphasizes the fact that this is far short of the \$130,000 goal set by the Association to assure the full

season of the Philharmonic Orchestra in 1943-44.

Those who have not indicated the amount they expect to pledge for the coming season are urged to do so now. Reports of divisions in the campaign for the period ending Aug. 4 is as follows:

## DIVISION "A"

Miss Carmelita Rosecrans, Chm.	110 Subscriptions	\$23,870.00
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## DIVISION "B"

Mrs. Simon Jesberg, Chm.		
Mrs. Arthur Burgess	21 Subscriptions	\$ 520.00
Mrs. Robert M. Lawson	4 "	195.00
Mrs. Frank McQuoid	5 "	1,115.00
Mrs. Arthur C. Wier	25 "	380.00
Total	55	\$ 2,210.00

## DIVISION "C"

Mrs. Frank G. Kranz, Chm.		
Mrs. B. J. Cord	25 Subscriptions	\$ 233.00
Mrs. Robert Harrell	69 "	720.00
Mrs. Albert Leland	28 "	291.50
Mrs. Karl Rodi	40 "	259.00
Mrs. Henry Salvatori	45 "	813.00
Mrs. Elizabeth Schieffelin	11 "	95.00
Mrs. W. C. O. Smith	26 "	315.00
Mrs. Gilbert A. Wright	28 "	165.50
Miss Pauline Wright	7 "	115.00
Total	279	\$ 3,007.00

## DIVISION "D"

Mrs. Harvey S. Mudd, Chm.		
Communities Outside of Los Angeles	59 Subscriptions	\$ 737.50

## DIVISION "E"

Mrs. Joseph L. Levy, Chm.	17 Subscriptions	\$ 1,500.00
Mrs. S. M. Alter	2 "	60.00
Mme. Pietro Cimini	11 "	230.00
Mrs. H. David Kroll	15 "	595.00
Mrs. Sol Lesser	2 "	135.00
Mrs. Elvon Musick	7 "	330.00
Total	54 "	\$ 2,850.00

GRAND TOTAL	559 Subscriptions	\$32,829.50
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# Tuesday Concert . . . Aug. 10 . . 8:15 P.M.

PHILHARMONIC ORCHESTRA OF LOS ANGELES

JOSE ITURBI, *pianist and conductor*

AMPARO NAVARRO, *pianist*

*Overture to the "Barber of Seville"* . . . . . Rossini

*Symphonic Poem "The Accursed Hunter"* . . . . . Franck

*Concerto for 2 Pianos in E-flat (Koechel No. 35)* . . . . . Mozart

1. Allegro
2. Andante
3. Rondo: Allegro

*Soloists:* Amparo Navarro and Jose Iturbi

*Intermission—Fifteen Minutes*

*Two American Pieces:* . . . . . Gould

1. Blues
2. Boogie Woogie

(World Premiere)

*Two Spanish Dances for Two Pianos and Orchestra* . . . . . Infante

1. Rhythms
2. Sentiments

*Soloists:* Amparo Navarro and Jose Iturbi

*Rhapsody in F-major* . . . . . Liszt

*Mr. Iturbi and Miss Navarro play the Baldwin by courtesy of Bichel-Richardson Company*

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# Tuesday Concert . . . . . Comments

By Bruno David Ussher

**"Barber of Seville" Overture . . . . . Gioachini Rossini**  
(Born February 29, 1792 at Pesaro, Italy; died November 13, 1868, at Ruelle near Paris)

Whenever the discussion turns to great comic opera, Rossini's "Barber of Seville" must be mentioned at once. First performed in 1816, in Rome, time has not turned such musical humor into a "wheeze." But time was when historians made a great ado of Rossini's much alleged laziness.

In proof of this criticism, his detractors have unwittingly charged him with the amazing feat of having composed the entire opera in 13 days because, so they said, he was too fond of the "dolce fare niente," the "sweet doing nothing."

If Rossini, who indeed could produce very fast, had written the score in less than two weeks, then he should be praised, not blamed for such a combination miracle of quality plus speed. As a matter of fact, the Italian master had spent months in preparing the music. He had taken this gay and sparkling opus very seriously. Humor was part of his genius, and time has not dulled its musical wit and caricature.

That the overture played all these many years as the "Barber of Seville" overture, originally served as the prelude for an unsuccessful work, written in 1813, and now remembered only by its title, Aureliano in Palermo, is true.

The "lazy" Rossini had composed "only 49 operas and 44 oratorios, cantatas and other vocal works. Whether or not, and if so, why did Rossini not compose a new overture for the "Barber," can be of little concern today.

According to some sources he had written a special prelude and the theatre copyist had lost it, some say before the premiere, others claim that this happened the next morning when Rossini entrusted the score to him for some changes to be made.

Thanks to the "superior" thinking of German professors, Rossini, like Verdi, for many years has been treated as negligible and superficial. These pontifical and ponderous arbiters of taste could and would not perceive the spontaneous loveliness of design, so rich in free yet finely woven counterpoint.

These days, when Italy stands humiliated in the court of world opinion, the world should warm in sympathy and judgment for a people who, in the realm of the arts, have produced so much of the great, the solacing and lovable and disarmingly hilarious. Today Italy weeps, and one hopes for the day when Italians can laugh, that infectious, sunny-hearted laugh of Rossini's music in the "Barber of Seville."

**Tone Poem "The Accursed Hunter" . . . . . Cesar Franck**  
(Born December 10, 1822 at Liege, Belgium; died November 9, 1890 at Paris)

Franck's tone poem, "The Accursed Hunter," has for its basis a ballad by Gottfried August Buerger (1747-1794), whose romantic ballads and poems greatly set the pace for German literature along national and romantic lines.

Buerger in turn had taken as his source an old folk-legend telling of "Der Wilde Jaeger," a godless baron who, in his mad lust for the sport would, with his large retinue, wantonly ride and trample over the fields of poor and rich alike, defying even the church laws which forbade hunting on the Lord's Day. Heaven or hell, this ruth-

less baron would chase the deer when and where he chose to do so. And heaven and hell caught up with him, as told in Buerger's amply descriptive ballads, the prose condensation of which gives the gist of the action depicted in Franck's tone poem:

Sunday morning it is—solemn and joyous the mingled sounds of bells and chorals are heard afar in the country stillness.

Its peace is marred as the greedy urge of horns tear near. The wild Count from the Rhine and his horde are a-horse. The chase is on.



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*To the House of Representatives,  
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February 18, 1943

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**Tuesday Concert  
 Comments . . Continued**

Hallo! Hallo! Over the wheat-fields and fruitful land horses stamp, up and down the valley, desecrating and destroying the hour and diligent work.

Churchman and plowman beseech the Count to desist, but onward he dashes, spurred madly by pleas.

Suddenly the Count is alone. His horn has grown mute and a fearful voice speaks a fearful curse. Ever he must ride until all things end. Flames leap up, and Count and retinue dash on terror-stricken, driven by Beelzebub.

Instrumentation has been closely fitted to moods and events. Strings and bassoons mutter ominously a last warning. Sinister tuba tones pronounce the curse thundered out by the full brass.

**Concerto for Two Pianos and  
 Orchestra in E-flat major  
 (Koechel No. 365) . . .**

**Wolfgang Amadeus Mozart**

(Born January 27, 1756 at Salzburg;  
 died December 5, 1791 at Vienna)

That human fountain of music, Wolfgang Amadeus Mozart, could produce admirable and adorable pieces even under disillusioning circumstances. That reason adds to the extraordinariness of this concerto in E-flat, No. 365, for two pianos.

At the time of composition, Mozart was only 23, still suffering from that experience of finding himself alone with his dying mother in a foreign land, France. His Parisian friends were kind to him, yet it was a deeply shaken young man who returned to Salzburg, taking service with the arrogant Archbishop of Salzburg, a situation accepted only for the sake of his lonely father.

The archbishop was not only rude to his musicians but paid them negligently. The result was that the Mozarts gave lessons, the father on the violin, the son the art of the piano. Among the piano students was a Fraulein Josephine von Auernhammer, whose lesson time filled the junior Mozart with mixed feelings. He had an eye, and despite the watchful eye of Papa Mozart, more than that for feminine charms.



## Tuesday Concert Comments . . Continued

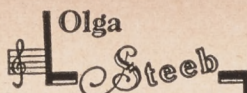
To the old man's peace of mind the Auernhammer girl represented no dangers. Very likely she suffered from glandular trouble as well as from the caloric values of Austrian cooking, dispensed richly in the house of her wealthy parents. Worse, Josephine was not only huge, but wholly unfavored of face. However, she must have had a real piano talent and was a hard worker. In short, Mozart wrote the present concerto for a public program in which she appeared with him at the second piano.

Chances are, of course, he was paid extra by the wealthy Herr von Auernhammer, although composing, like theater acting, did not rate very high in the minds and account books of most people. Certainly, Mozart paid the industrious Fraulein von Auernhammer a high compliment by writing music for her so engaging, so expressive and ideally entertaining. In fact, who would have known, a generation or two later, that there ever lived a fat and ill-faced girl by name of Josephine von Auernhammer, but for this two-piano concerto?

### *Spanish Dances for Two Pianos and Orchestra . Manuel Infante*

Manuel Infante, the Spanish composer, a friend of Amparo Navarro and Jose Iturbi, wrote a suite of three Spanish dances when the Iturbi's sister and brother made their two-piano debut about 15 years ago in Madrid. Infante added the orchestration when the Iturbis made their first appearance as duo-pianists in Paris. Of the three pieces, "Ritmo-Sentimiento-Gracia," only the first two are played tonight. The Iturbis played the Infante dances last season and, encouraged by the favorable reception, are now repeating them.

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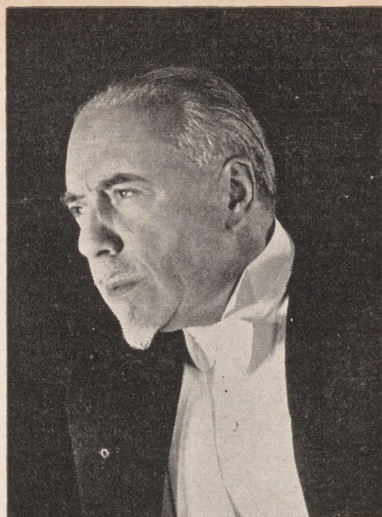
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## To a Great Lady

In every sense of the word Janet Jacks Balch was the finest example of noble womanhood.

The Southern California Symphony Association sorrowfully records the passing of Mrs. Balch. Her death followed by a few months that of her husband Allan C. Balch.

Sweet, kind, modest, unselfish and cultivated, Mrs. Balch enjoyed life by living it for the benefit of others. She gave without stint for the welfare of mankind. In close cooperation with her husband with whom she lived happily for more than a half century, Mrs. Balch worked faithfully, earnestly and with selfless zeal for the betterment of mankind.

She and her husband gave generously to colleges, art galleries and other educational and cultural institutions. She was a staunch supporter of the Los Angeles Philharmonic Orchestra and the Hollywood Bowl Symphonies under the Stars.

Mrs. Balch was born in California but she was a cosmopolite. With Mr. Balch she had visited world centers of art and culture but her heart was always in California.

The passing of Mrs. Balch removes from Southern California a truly great lady.



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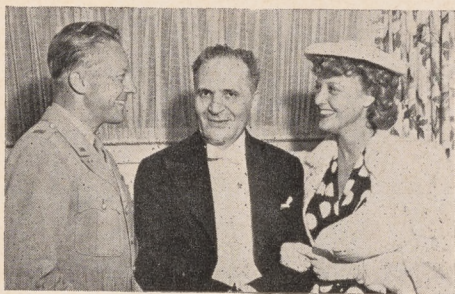


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By JOHN ORLANDO NORTH CUTT



## Walter Jubilee

Among the many distinguished visitors backstage when Bruno Walter conducted were Capt. and Mrs. Gene Raymond (Jeannette MacDonald), seen with the maestro in the picture above. When the eminent conductor returns to New York as guest conductor of the Philharmonic-Symphony Orchestra for six weeks next winter he will conduct many important programs in celebration of his fiftieth anniversary as a conductor. He began his career at 17 at the Cologne Opera House.

\* \* \*

## Conductors Convene

Last week was British Week in Hollywood Bowl. Sir Thomas Beecham, Eugene Goossens and Albert Coates all conducted during the week—first time these renowned conductors had directed the same orchestra in the same place in one week. When Goossens was 22 he was engaged by Sir Thomas as general secretary. In his autobiography, "A Mingled Chime," Sir Thomas says: "Goossens remained with me over five years, indeed, throughout my association with the company . . . he was an indispensable stand-by, as well as a loyal and devoted colleague." Coates conducted Prince Igor for a Thomas production.

\* \* \*

## Feline Aesthete

A music-loving cat named Joe sauntered into the box of an executive of the Symphony Association, then ambled down and accosted Wild Bill Severns,

who escorted Joe to the Program Booth. Joe emerged and morning found him in the Bowl offices. There he came to rest at the feet of Chief Accountant Fred Berst in order to figure things out.

\* \* \*

## Sinatra-ania

Many and divergent views were expressed about the engagement of Frank Sinatra for an appearance this week in the Bowl. In some quarters there was utter confusion, for one inquirer asked: "What is it, a new Vitamin?" We'll report later on reactions during the performance.

\* \* \*

## "No Doubt at All"

With that headline, *Musical America* reprints its own story of 1923: "Last summer Hollywood Bowl concerts were successful enough to insure a continuance this year. California nights are ideal for music-making outdoors, and the Bowl series will no doubt become a permanent item in the calendar of America's summer music."

\* \* \*

## Staff Sergeant Cimini

Among the sincere well-wishers for the Cimini-conducted night of opera this Sunday night is Staff Sergeant Gustavo Cimini, son of Maestro and Mme. Pietro Cimini. Before he went into the army the sergeant was a nightly Bowl visitor and enthusiastic music-lover. He now is engaged in camouflage work for the army. In private life he is an artist.





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# Thursday Concert . . Aug. 12 . . 8:15 P.M.

PHILHARMONIC ORCHESTRA OF LOS ANGELES

SIR THOMAS BEECHAM, Bart., *conductor*

*Overture to the Opera "A Night in May" . . . . .* Rimsky-Korsakoff

*Symphony No. 38 in D-major "The Prague" (Koechel No. 504) .* Mozart

1. Adagio—Allegro
2. Andante
3. Finale: Presto

*Suite from Incidental Music to Maeterlinck's*

*"Pelleas and Melisande", opus 46 . . . . .* Sibelius

(First Performance in Los Angeles)

*March from "Sigurd Jorsalfar" . . . . .* Grieg

*Intermission—Fifteen Minutes*

*Symphony No. 2 in D-major . . . . .* Sibelius

1. Allegretto
2. Tempo andante ma rubato
3. Scherzo
4. Finale: allegro moderato

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# Thursday Concert..... Comments

By Bruno David Ussher

## *Overture to the Opera "May Night" . Nicholas Rimsky-Korsakoff* (Born March 18, 1844 at Tikhvin, Russia; died June 21, 1908 at Leningrad)

Immeasurably great as the services of Nicholas Rimsky-Korsakoff have been toward the development of national music and public interest in that form of Russian culture, his own creative life attests the admonition of his friend Turgenieff, the novelist: "Russia can do without any one of us, but none of us can do without Russia."

(This conviction of infinite indebtedness to their motherland also explains that exemplary unity and magnificent valor demonstrated by the Russian people in the present war, if an "explanation" were necessary.) In other words, Rimsky-Korsakoff's long list of works would be unthinkable but for the inspiration he derived from the century-old tales and tunes in which his beloved Russian land is so rich.

In his informative autobiography, "My Musical Life" (published by Knopf), Rimsky-Korsakoff tells how he used to read Russian legends and fairy stories with his future wife, the former Nadeshda Purgold. Both were fond of the stories of Gogol, and particularly of Gogol's version of "A Night in May."

Nadeshda Purgold, after Rimsky-Korsakoff had finished reading aloud, suggested that here was a good fantastic-humorous opera plot. He felt she was right.

Before the day was over, she also agreed on a personal matter. Rimsky-Korsakoff asked her to become his wife. That was early in 1878, and, be-

fore another two years had passed, he had finished this, the second of 13 operas.

The score contains typically Russian melodies, both in the solos and the superb, because natural sounding, choral numbers. As Rosa Newmarch, the eminent English writer on Slavic music has pointed out, Rimsky-Korsakoff's "May Night" music, while vital, is "in an individual manner delicate and fantastic" and thus differs from the biting wit of Moussorgsky and the robust comedy of Borodin, both of whom, too, were deeply stirred by Russian lore.

In the plot, which centers in the Mayor of a small town, trying to win his own son's sweetheart for himself, are interwoven ancient ceremonial dances celebrating the advent of Spring and set against orthodox Christian customs. The son's friends make a fool of the old Don Juan, a scene in a haunted house, also the appearance of a fellow hired to impersonate an Imperial commissioner on an inspection, teach the amorous burgomaster a salutary lesson.

The all too rarely performed overture combines musical elements from the principal scenes. When introduced to Western Europe during the visit of the Russian Opera Company to London in 1913, a costly season made possible largely through the help and enterprise of Sir Thomas Beecham, "A Night in May" was warmly received.

## *Symphony No. 38 in D-major* (Koechel No. 504) . . . . . Wolfgang Amadeus Mozart

(Born January 27, 1756 at Salzburg; died December 5, 1791 at Vienna)

This symphony is known as the "Prague" because first heard in the Czech capital January 19, 1787, yet enhancing the composer's fame among the Bohemians. It is known, not with very good reason, also the symphony without a minuet because the so-called

"Parisian" symphony (also in D-major, No. 38, Koechel-297, dated 1778) also contains but three movements. In fact, Mozart entered the symphonic field as a non-conformist, because his very first symphony, Koechel No. 16 in E-flat major, written at the age of eight, like-





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## Thursday Concert Comments—Continued

wise dispenses with the minuet. So much for this externality of which archivarians make so much.

There is more than a little of the deep sentiment and the lithe, capricious spirit of "Figaro" in this symphony, composed during December, 1786, at Vienna. And yet there is more than that, as Neville Cardus, the distinguished critic, points out in the Manchester Guardian (February 28, 1936) after a moving performance prompted by Sir Thomas Beecham.

While Cardus prefers some other Mozart symphonies (especially the last three in E-flat, G-minor and C-major) because weightier to the D-major No. 38, yet he shares Sir Thomas' enthusiasm for the "Prague."

### *Suite from the Incidental*

*Music to Maeterlinck's*

*"Pelleas and Melisande",*

*Opus 46 . . . Jean Sibelius*

(Born December 8, 1865 at Tavastehus in Finland; now living there)

Sibelius has always been fond of the theater, although he realized during an early attempt at opera that the singing stage was not his field of expression. A writer of beautiful songs and of stirring choruses, he preferred not to compete with the appeal of language on the stage.

Perhaps he chose to remember the example of Mendelssohn and made incidental, illustrative music in the best sense of the word. His purpose is to strengthen certain moods and symbolisms, completely subordinating his musical genius to the intentions of the author.

"Pelleas and Melisande," the Maeterlinck tragedy, was to be given at the National Theater in Helsinki in 1905, and, although Debussy had brought out his celebrated music-drama in 1902, the Finnish master had no hesitation. (The play had been published without music in 1892 and was premiered the next year. In 1898 Gabriel Faure wrote a set of incidental pieces.)

Sibelius, who already had composed theater music for Adolf Paul's "King

(Continued on Page 31)



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AMPARO NAVARRO, pianist

Overture to the "Barber of Seville" . . . Rossini  
 "The Accursed Hunter" . . . Franck  
 Concerto for 2 Pianos in E-flat . . . Mozart

Two American Pieces: . . . Gould  
 Two Spanish Dances, Two Pianos . . . Infantes  
 Rhapsody in F-major . . . Liszt

**THURSDAY, AUG. 12**

SIR THOMAS BEECHAM, Bart., conductor

Overture to the Opera "A Night in May"  
 . . . Rimsky-Korsakoff  
 Symphony, "The Prague" . . . Mozart

Suite, Incidental Music to Maeterlinck's  
 "Pelleas and Melisande" . . . Sibelius  
 March from "Sigurd Jorsalfar" . . . Grieg  
 Symphony No. 2 in D-major . . . Sibelius

**FRIDAY, AUG. 13**

TITO GUIZAR,

tenor soloist

VLADIMIR BAKALEINIKOFF, conductor

Overture to "Phedre" . . . Massenet  
 Selections, "Sheherazade" Rimsky-Korsakoff  
 Four Songs: Granada . . . Lara  
 A Hidden Tear . . . Donizetti  
 Nortena . . . Vigil  
 Valencia . . . Albemz-Lara

Spanish Rhapsody . . . Ravel  
 Two Spanish Dances . . . Moszkowski  
 Three Songs: Jalisco . . . Esperon  
 Ay-ay-ay . . . Perez-Freire  
 Siboney . . . Lecuoua  
 "Sleeping Beauty" Waltz . . . Tschaikowsky

**SATURDAY, AUG. 14**

FRANK SINATRA, baritone soloist

VLADIMIR BAKALEINIKOFF, conductor

Overture to "The Beautiful Galatea" . . . Suppe  
 "Night on Bald Mountain" . . . Moussorgsky  
 "Flight of the Bumble Bee" Rimsky-Korsakoff  
 Dance of the Comedians . . . Rimsky-Korsakoff  
 Three Etudes . . . Russell Bennett  
 "Voices of Spring" . . . Strauss

"Dancing in the Dark" . . . Dietz  
 "It's Always You" . . . Van Heusen  
 "Ole Man River" . . . Kern  
 Fantasia: "Pan-Americana" . . . Herbert  
 "Night and Day" . . . Cole Porter  
 "The Song is You" . . . Kern  
 "You'll Never Know" . . . Gordon

**SUNDAY, AUG. 15**

DUSOLINA GIANNINI, soprano soloist

PIETRO CIMINI, conductor

Three Dances . . . Smetana  
 Overture to the Opera "Mignon" . . . Thomas  
 Aria from "Mignon" . . . Thomas  
 Five Dances for Ballet from "Faust" . . . Gounod  
 Prelude to Act 3 from "Natoma" . . . Herbert  
 Aria from "La Gioconda" . . . Ponchielli

Dance of the Hours . . . Ponchielli  
 Intermission  
 Overture to "Oberon" . . . Weber  
 Aria: "Ozean, Du Ungeheuer" . . . Weber  
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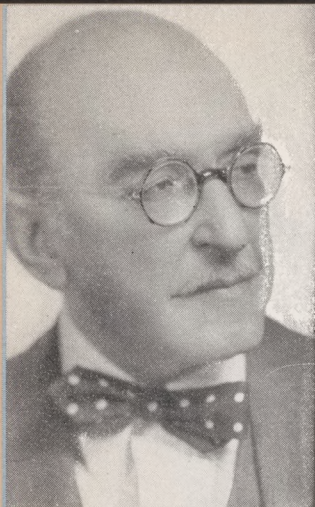
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Maestro de Seguro has been for the last nine years teaching in Hollywood, as he previously taught in Paris and New York, Bel-Canto Singing — Interpretation — Stage Department — Opera — Concert and Radio Technic, to

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- Nadine CONNER** - - Last two seasons with the Metropolitan Opera Co.
- Jean DICKENSON** - - Fourth Season with Metropolitan Opera Company.
- Francia WHITE** - - Star of Radio and Los Angeles Civic Light Opera Co.
- Robert BRINK** - - Bass, with Philadelphia Opera Co.
- Rosemary LANE** - - Star of New York Production "Best Foot Forward."
- Dennis MORGAN** - - (Warner Bros.-First National) singing Star of the screen version of the Desert Song.
- Mary TOCK** - - Soprano in So. California performances of Barber of Seville and Pagliacci.
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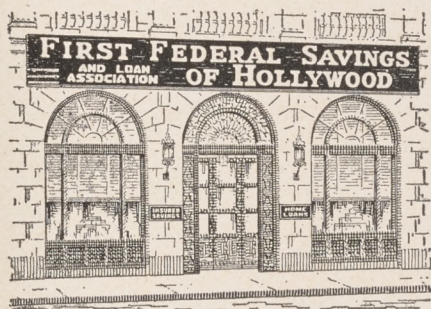
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## Thursday Concert Comments-Continued

(Continued from Page 26)

Christian II" and Jaernefelt's "Kuo-  
lema" (including the "Valse Triste"),  
was deeply affected by the lines of  
Maeterlinck. How the Belgian poet  
reacted is not known. He had become  
foolishly prejudiced against musicians  
by a quarrel with Debussy, the latter  
preferring Mary Garden to premiere  
the tragic heroine after dismissing  
Maeterlinck's unvocal actress-wife,  
Georgette Leblanc, from the original  
cast.

Those familiar with the Maeterlinck  
work will agree, no doubt, that the  
human implications of the titles are  
hardly of great difference.

Sibelius uses only small orchestra:  
flute, oboe, English horn, two clarinets,  
two bassoons, two horns, kettledrums  
and strings for this dreamy music.

### Symphony No. 2 in D-major, opus 43 . . . Jean Sibelius

While Jean Sibelius wrote most of  
his music about and for his native Fin-  
land, much of it has already become  
symphonic world-literature. Without  
propaganda, speaking only through  
music, letting the music speak for it-  
self, Sibelius today occupies a singular  
position.

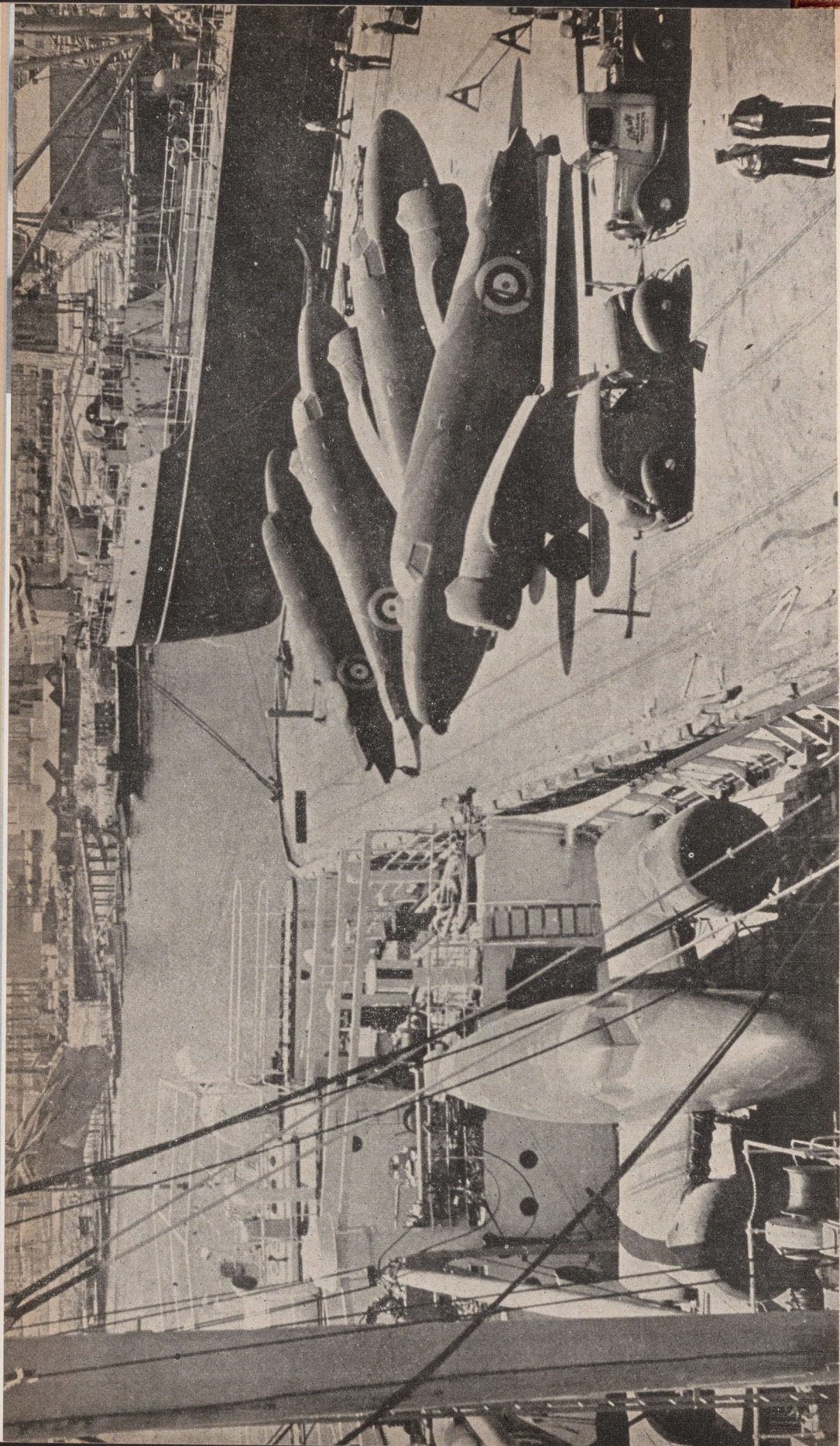
There is no one like him, and no one  
has been. Individually and racially,  
his more important scores occupy an  
exceptional place, just as only Sibelius  
could have written them, could have  
conceived their imaginative, atmos-  
pheric and idiomatic uniqueness.

That he has never employed actual  
folk-songs or dance tunes of his people  
is not so much a virtue of industry or  
originality, but a hall-mark of his  
genuineness as the bard and spokes-  
man for mythological as well as mo-  
dern Finland.

A poet of nature, he has helped fight  
and win the long and terrifying battle  
for an independent, culturally, spirit-  
ually uncontaminated, autonomous  
Finland, striving with weapons of mus-  
ical genius. The second symphony is  
a highly typical work of his. It appears  
less grim, rather sunnier than some  
others, but essentially epic and dra-

(Continued on Page 48)





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... it must be added that the pianist Harry Kaufman interpreted his difficult piano part magnificently.—ALFREDO CASELLA, Venice.

The piano part was performed by Harry Kaufman who showed himself a magnificent master of his instrument from which he drew a full and brilliant sonority and colors of an extreme delicacy. Such suppleness and precision are granted only to those of the higher ranks of virtuosity. He was enthusiastically acclaimed and at the end of the concerto he had to return with the conductor many times for numerous bows.—Gazzeta Di Venezia.

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# Friday Concert . . . Aug. 13 . . 8:15 P. M.

PHILHARMONIC ORCHESTRA OF LOS ANGELES

TITO GUIZAR, *tenor soloist*

VLADIMIR BAKALEINIKOFF, *conductor*

Overture to "Phedre" . . . . . Massenet

"The Tale of the Kalendar Prince" and "The Young Prince  
and the Princess" from "Scheherazade" . . . Rimsky-Korsakoff

Four Songs: Granada . . . . . Lara  
A Hidden Tear from "The Elixir of Love" . . Donizetti  
Nortena . . . . . Vigil  
Valencia . . . . . Albemz-Lara  
Soloist: Tito Guizar

*Intermission—Fifteen Minutes*

Spanish Rhapsody . . . . . Ravel  
(Night Prelude and Malaguena—Habanera—Street Fair)

Two Spanish Dances . . . . . Moszkowski

Three Songs: Jalisco . . . . . Esperon  
Ay-ay-ay . . . . . Perez-Freire  
Siboney . . . . . Lecuona  
Soloist: Tito Guizar

"Sleeping Beauty" Waltz . . . . . Tschakowsky

Nilo Menendez at the piano for the Guizar songs.

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# Friday Concert.....Comments

By Bruno David Ussher

## Orchestral Echoes from France, Russia and Spain

Jules Massenet, French opera composer, renowned for such "best-sellers" as "Manon," "Thais" and "Herodiade," was a great admirer of Racine, the celebrated 17th-century author of tragedies in the classic Greek manner.

Massenet was particularly fond of Racine's treatment of the "Phedre" legend. Phedre, who is married to Theseus, falls in love with the son, Hyppolite, of an earlier marriage. Refused, she slanders him to Theseus, who sends Hyppolite to his death. Remorse-stricken, Phedre takes her own life. The overture is nobly portentous and highly dramatic music.

Rimsky-Korsakoff prefers gentler yet no less colorful subjects. His "Scheherazade" suite is a series of musical pictures, suggested by stories from the "Tales of 1001 Nights." Rimsky-Korsakoff assures no definite story for "The Tale of the Kalendar Prince," but the Russian composer may well have had in mind some mock heroic incident, some scenes, both burlesque and lively, with horsemanship, playful and chivalrous. The title for the other movement, "The Young Prince and the Young Princess," speaks for itself. This lovely yet vivid tone painting suggests the interior of an Aran palace garden. Near the coolness of a fountain, the young Prince and Princess have much to say to each other.

Although neither of them is Spanish by birth, Maurice Ravel, the Frenchman, and Moritz Moszkowski, a German of Polish parentage, managed to suggest Spanish atmosphere. Mosz-

kowski (1854-1925), of course, sounds conservative after the modern impressionistic manner of Ravel (1875-1932). Moszkowski dances have no specific action, nor, for that matter, has Ravel's "Rhapsodie Espagnole," to give the original title. It consists of four selections, a nocturne and a Spanish dance, Malaguena, played without pause. Then follows a Habanera dance and a musical impression of a street fair in Spain.

Tschaikowsky's "Sleeping Beauty" waltz occurs in ballet based on the old nursery tale. The great Russian symphonist delighted in creating lovely waltzes and succeeds well in delighting thereby everyone else.

• • •

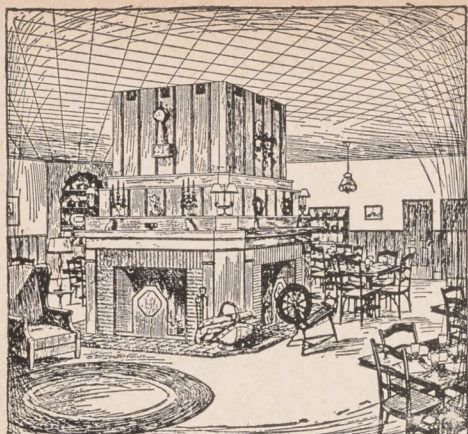
## Wallenstein Interest

General public reaction to the engagement of Alfred Wallenstein as conductor and musical director of the Los Angeles Philharmonic Orchestra has been enthusiastic. A native American, Wallenstein lived his childhood and early manhood years in Los Angeles and played in the first stand of cellos in the Philharmonic Orchestra's opening season 1919-20, under Conductor Walter Henry Rothwell.

The orchestra's new permanent conductor is busy in New York preparing programs for the 1943-44 season which will be the Philharmonic's 25th anniversary.

Meanwhile, the volunteer workers under direction of General Chairman Mrs. Cecil Frankel, are busy enrolling members in the Southern California Symphony Association which sponsors the Philharmonic. The goal is 2500 members and the financial need \$130,000.





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# Saturday Concert . . Aug. 14 . . 8:15 P. M.

## PHILHARMONIC ORCHESTRA OF LOS ANGELES

\*FRANK SINATRA, *baritone soloist*

VLADIMIR BAKALEINIKOFF, *conductor*

Overture to "The Beautiful Galatea" . . . . . Suppe

Fantasia: "Night on Bald Mountain" . . . . . Moussorgsky

Scherzo: "Flight of the Bumble Bee"  
from "Tsar Saltan" . . . . . Rimsky-Korsakoff

Dance of the Comedians from "Snow Maiden" . . . Rimsky-Korsakoff

Three Etudes for Orchestra: . . . . . Russell Bennett

1. To Walter Damrosch

2. To Our Dictators

3. To All Ladies

(First Performance in Los Angeles)

"Voices of the Spring" . . . . . Strauss

### Intermission—Fifteen Minutes

"Dancing in the Dark" . . . . . Dietz 5583

"It's Always You" . . . . . Van Heusen 5584

"Ole Man River" . . . . . Kern 83

Frank Sinatra, *soloist*

Fantasia: "Pan-Americana" . . . . . Herbert 5585

"Night and Day" . . . . . Cole Porter 1215

"The Song is You" . . . . . Kern 3991

"You'll Never Know" . . . . . Gordon 5586

Frank Sinatra, *soloist*

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# Saturday Concert.... Comments

By Bruno David Ussher

## Whimsical Etudes and Other Pieces

Old-fashioned, but ever engaging operetta music by Franz von Suppé for "The Beautiful Galatea," brings back memories of Europe of long ago. Von Suppé, a Dalmatian composer (1820-1895), was contemporary of the waltz-king, Johann Strauss. His, too, was a sheer inexhaustible fund of gay and sweet melodies, as his more than 30 operettas demonstrate. "The Beautiful Galatea" dates from 1865, so she is hardly a youngster these days, but still a charmer.

Moussorgsky's fantasia, "Night on Bald Mountain," is a tone-picture of the witches' sabbath which, according to Russian fairy tales, happens annually during mid-summernight on Bald Mountain, near Kieff. The hellish carnival ends when monastery bells from the valley call for early mass.

Rimsky-Korsakoff, a Russian composer, likewise inspired often by old legends, makes music of gentler humor. "The Flight of the Bumble Bee" occurs during the fantastic opera and is a virtuoso piece for orchestras. The "Dance of the Comedians" is gusty music for a dance of the village jesters and during a highly imaginative opera, "Snowmaiden."

Russell Bennett is regarded as not only the foremost orchestrator-arranger in this country, but has composed excellent and forcefully original music of his own, such as his "Abraham Lincoln" symphony, an American opera, "Maria Malibran"; a fantasia, "Sights and Sounds"; a ballet, "Endymion," a Charleston Rhapsody, to mention but a few of his better known works, several

of which have been honored with prizes, including compositions for chamber groups, for piano and voice.

Tonight's "Three Etudes" are from a suite of eight, commissioned half a dozen years ago when Columbia Broadcasting System invited leading American composers to write new scores for radio programs. The etudes prove Bennett the possessor of great skill, genuine wit and, last but not least (and cannot be said of many others), good taste. Bennett admires the vitality of Damrosch. He detests dictators of all kinds, especially in this country. As for the Ladies, even his enemies will agree that he always is a gentlemen... with the eye of a cavalier.

Vienna that was, lives on in the Strauss waltz, "Voices of Spring," and Victor Herbert, the Irish New Yorker, certainly was ahead of his time, internationally speaking, in "Pan-Americana."

## The Week in Music

Interesting musical happenings this week in past years follow:

August 9, 1928—In the presence of 22,000 persons, the composer-pianist Percy Grainger was married in Hollywood Bowl to Ella Viola Strom, Swedish poet and painter. Before the wedding ceremony the Philharmonic Orchestra played Grainger's composition "To a Nordic Princess," dedicated to the bride.

August 10, 1865—Alexander Glazounoff, Russian composer, born in St. Petersburg.

August 11, 1862—Carrie Jacobs Bond, beloved American composer, born.

August 15, 1888 — Albert Spalding, American violinist, born.

1890 — French composer Jacques Ibert born.





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## Sir Thomas and Lady Beecham in Pasadena

Sir Thomas and Lady Beecham (Betty Humby), pianist, will be heard with the Los Angeles Philharmonic Orchestra Monday night, Aug. 16 in Pasadena's Civic Auditorium in the second of the Philharmonic's summer Pasadena series. Lady Beecham will perform the St. Saens piano concerto No. 2 in G-Minor. The Pasadena Monday Concerts have aroused much interest.

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	<b>CARMEN</b> . . . . . Sat. Mat., Aug. 14
	<b>BARBER OF SEVILLE</b> . . . . Sat. Eve., Aug. 14
<i>Fourth Week</i> . .	<b>BARBER OF SEVILLE</b> . . . . Fri. Eve., Aug. 20
	<b>BARBER OF SEVILLE</b> . . . . Sat. Mat., Aug. 21
	<b>CAVALLERIA RUSTICANA</b> . . . Sat. Eve., Aug. 21
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**Sunday Concert . . . Aug. 15 . . 8:15 P. M.**

**PHILHARMONIC ORCHESTRA OF LOS ANGELES**

**DUSOLINA GIANNINI, *soprano soloist***

**PIETRO CIMINI, *conductor***

*Three Dances from the Opera "The Bartered Bride" . . . Smetana*

*Overture to the Opera "Mignon" . . . Thomas*

*Aria from "Mignon": "Connais Tu le Pays?"  
(Knowest Thou the Land?) . . . Thomas*

*Five Dances for Ballet from "Faust" . . . Gounod*

*Prelude to Act 3 from "Natoma" . . . Herbert*

*Aria "Il Suicidio" from "La Gioconda" . . . Ponchielli*

*Dance of the Hours from "La Gioconda" . . . Ponchielli*

***Intermission—Fifteen Minutes***

*Overture to "Oberon" . . . Weber*

*Aria: "Ozean, Du Ungeheuer" (Ocean, Thou Mighty Monster) . Weber 3793*

*Dream Intermezzo from "Radcliffe" . . . Mascagni*

*Il Guarany . . . Gomez*

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# Sunday Concert . . . . . Comments

By Bruno David Ussher

## An Evening of Opera Overtures, Arias and Ballets

Maestro Pietro Cimini, veteran of numerous opera performances, and Soprano Dusolina Giannini from the "Met" provide a program of operatic overtures, arias and dances. Ambroise Thomas' lively and ardent "Mignon" overture is followed by one of the most famous solos from that lyric drama, the plaintively touching "Connais-Tu le Pays" (Knowst Thou the Land), Mignon's longing cry for her Italian mother country.

Gounod's grand opera ballet numbers from "Faust," rarely played in concert, will be welcomed. The titles of the divertissements are "Nubian Dance," "Grecian," "Cleopatra and Her Slaves," "Mirror Dance" and "Bacchante."

Striking contrast is provided with the "Polka," "Furiant" and "Dance of the Comedians," from Smetana's comic opera, in which Czech folk rhythms abound.

American music is represented with the prelude to the third act from Victor Herbert's "Natoma," an opera of Indian-old California background at Santa Barbara of the 1820's. The third act music contains the popular "Indian Lullaby," sung by the heroine.

Dusolina Giannini's second aria of the evening occasions the climactic "Suicidio" (Only Suicide Remains), that bitterly heroic resolve of Gioconda in the fourth or last act of Ponchielli's high-action opera, "La Gioconda." The Italian composer is represented next in a lighter mood, the "Dance of the Hours," ballet music much favored by dancers since first mimed 77 years ago at La Scala in Milan.

Following the intermission, German romantic opera is given due place, first with the overture to dream-world opera "Oberon," then in the tremendous dramatic aria, "Ocean, Thou Mighty Monster" (Ozean, Du Ungeheuer) in which Rezia, marooned, implores that

stormy element to spare her lover Huon as he comes to her aid.

Romanticism and realism are combined in Mascagni's forgotten opera, "William Radcliffe," a work which proved but short-lived on the whole, although the "Dream Scene," heard now, typifies the Italian composer's flair for melody.

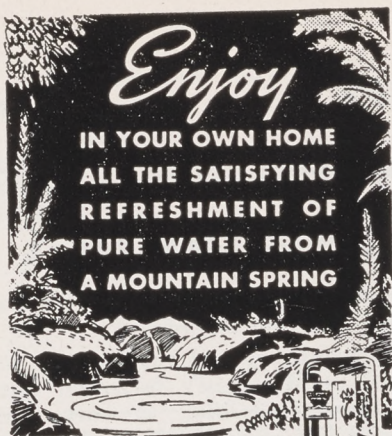
In closing, Maestro Cimini salutes Latin-America with the overture to "Il Guarany," by Antonio Carlos Gomes (1830-1896), first important Brazilian composer of opera. "Il Guarany," first performed 1870 at Rio di Janeiro, forms an early mile-post in the occupation of Brazilian and therefore Latin-American composers with the history of their respective countries. More yet, Gomes also was perhaps the first to combine native Indian melodies and rhythms with the "white man's" music in brilliantly colorful fashion.

## Magazine Readers



In the picture above a quartet of interested Hollywood Bowl Magazine readers discover something of especial interest. Front row are Mrs. W. C. Hartshorn (left) and Mrs. Ralph Priest. Back row, left, Mr. Priest and Mr. Hartshorn (assistant supervisor of music in the Los Angeles Public Schools.)





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## Thursday Comments Continued . . . . .

(Continued from Page 31)

matic, even during the Andante, or Scherzo, both of which movements are uniquely conceived, as is the entire symphony.

One cannot do better than follow the example of the distinguished Mrs. Rosa Newmarch, who was the first English musicologist to write about Sibelius. In order to characterize Sibelius and his essentially Finnish music, his folk-born, soil-rooted music, she quotes from "Kanteletar." This is an anthology of Finnish folk-poetry of very ancient origin.

True, there is no "giddy music" in the D-major symphony or in any symphonic scores. Cheerful and gay music there is, although even the Scherzo is not wholly carefree of mood.

The final movement, which follows the Scherzo without pause, voices the proud determination of a race and land-proud, noble, sovereign-minded people. It seems to echo the forward-march to the high fulfillment of all of Finland.

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"	KMTR	11:45 A.M.	“Listen to This”
"	KGfJ	2:10 P.M.	Mary Behner
"	KRKD	2:35 P.M.	Hollywood Bowl Reporter
"	KNX	3:30 P.M.	Gordon Browning
"	KFAC	3:55 P.M.	Hollywood Bowl Reporter
"	KFWB	6:55 P.M.	Musical Masterpieces
"	KECA	10:30 P.M.	Hollywood Bowl Reporter
"			Philharmonia

Schedule prepared by J. Howard Johnson, director of Radio and Public Address.

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# Next Week's Programs

TUESDAY, AUGUST 17

OTTO KLEMPERER, *conductor*

CORP. BRONISLAW GIMPEL, *violin soloist*

"Freischutz" overture . . . . . Weber  
Concerto for violin and orchestra . . . . . Brahms  
*Intermission*  
Symphony No. 7 . . . . . Beethoven

THURSDAY, AUGUST 19

GEORG SZELL, *conductor*

Overture to the "Marriage of Figaro" . . . . . Mozart  
Symphony No. 5 in C-minor . . . . . Beethoven  
*Intermission*  
Tone Poem: "Don Juan" . . . . . Strauss  
Prelude to Act 3 "Lohengrin" . . . . . Wagner  
"Rienzi" overture . . . . . Wagner

FRIDAY AND SATURDAY, AUGUST 20-21

ARTUR RUBINSTEIN, *piano soloist*

GEORG SZELL, *conductor*

Symphony No. 8 (unfinished) . . . . . Schubert  
Scherzo—Notturmo—Wedding March  
"Midsummer Night's Dream" . . . . . Mendelssohn  
*Intermission*

FRIDAY:

Concerto for Piano and Orchestra No. 2 in C-minor . Rachmaninoff

SATURDAY:

Concerto in B-flat minor . . . . . Tschaikowsky

SUNDAY, AUGUST 22

ALEXANDER SMALLENS, *conductor*

JAKOB GIMPEL, *piano soloist*

Overture "The Secret of Suzanne" . . . . . Wolf-Ferrari  
"The Walk to the Paradise Garden" . . . . . Delius  
First Movement Piano concerto in A-minor . . . . . Schumann  
*Jakob Gimpel, soloist*  
Entr' acte from "Raymonda" . . . . . Glazounov  
Rhine Journey from "The Dusk of the Gods" . . . . . Wagner  
Excerpts from "Rodeo" . . . . . Copland  
Corral—Nocturne—Hoe Down  
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*Intermission*  
Concerto No. 5 in E-flat major ("Emperor") . . . . . Beethoven



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## MUSIC-ALITIES

(Musical Personalities)

### Frank Youkstetter Joins Steeb Piano School Staff

Norma Steeb, director of the Olga Steeb Piano School, is very happy to announce the engagement of Frank Youkstetter as one of the artist teachers at the Steeb School.

Mr. Youkstetter's pianistic training has been almost entirely at the Olga Steeb Piano School. He came to Los Angeles from Europe at the age of ten, enrolled at once in the School, studying with Lillian Steeb regularly all through his elementary school days. Then he continued with Olga Steeb studying with her for many years, and coaching with her until the time of her passing. He has been heard often in concert and has toured in the United States as far as the Eastern coast. He invariably has received splendid press criticisms. Audiences are enthusiastic over his depth of tone and technical brilliance.

Mr. Youkstetter is consequently an outstanding exponent of the pianistic and teaching principles of Olga Steeb. His work at the School will be with advanced and artist students who wish to attain this ease of performance and technical proficiency in their own work.

Mr. Youkstetter started his teaching at the Steeb School this summer, and has a busy schedule. He will continue with his concert work, and will be heard in recital in Los Angeles next season.

### Russian Music Festival

On the 22nd of August, at 4:30 P.M. at the Greek Theatre in Griffith Park, as a tribute to Russia, there will be held a festival of music and dance.

Participating in the program will be Maria Kurenko, great Russian soprano, Shura Cherkassky, piano virtuoso, Constantin Bakaleinikoff, renowned conductor, who will lead a symphony orchestra, and Michel Panaieff, leading star of the Russian ballet with his graceful partner, Audray Myland. At the piano, Emanuel Bay. The festival promises to be an outstanding music event of the season. It is presented by Mary Bran, well-known representative of international artists. The Greek Theatre can be reached by the bus going to the Griffith Park Observatory.



# MUSIC-ALITIES

(Musical Personalities)

## New Song is Big at the Turnabout

The love-life of the squirrels is the basis of one of Elsa Lanchester's song fests at the Turnabout Theater where she appears as star for the Yale Puppeteers musical revues.

"Cyril the Squirrel" is the name of Miss Lanchester's number, and the cockney accent that she uses is hilariously received by Turnabout audiences as she sings of "Cyril" who is quite a playboy and lothario.

## Los Angeles First Performance

An unusual treat will be offered to the Los Angeles music public in the first performance here of Handels' most famous Opera "Julius Caesar."

This operatic glorification of the romance between Caesar and Cleopatra which became the "hit" of the European Handel renaissance shortly after the first World War will be presented in concert form under the auspices of the Behymer Artist Bureau on the evening of Wednesday, August 18h at the Wilshire Ebell Theatre.

The cast includes such outstanding artists as Lee Sweetland, popular baritone from NBC, in the part of Julius Caesar, Olive Ponitz, young soprano of the San Francisco Opera Company, as Cleopatra, Eula Beal, well known contralto who was chosen by Bruno Walter to be his soloist with the Los Angeles Philharmonic Orchestra, and Charles Platte, the versatile tenor.

The musical direction of this unusual evening will be in the hands of Ernst Gebert, the European conductor who has recently become nationally known for his successful operatic activities in the Northwest.

Of special interest will be the participation of Alice Ehlers at the Harpsichord. Mme. Ehlers, now a Professor on the music faculty of the University of Southern California, and well known all over the world as a leading authority on the music of Bach and Handel, ranks as one of the foremost players of the harpsichord, an instrument which will blend beautifully with the chamber orchestra of Los Angeles Symphony musicians.

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## MUSIC-ALITIES

(Musical Personalities)

### Forman Brown is Doing a Swell Job

If a distinguished adjective must be picked to describe Forman Brown's writings for the Turnabout Theater, that adjective would be "smart." The more than two-year success of this accomplished writer for the Turnabout alone proves this contention. His songs that are written for Elsa Lanchester, star of the revues, have been cut from a bright pattern which have won the approval of audiences everywhere on the coast. He need bow to no one in his rating as a song and script writer, whether it be for the comedy marionette plays on one end of the Turnabout playhouse, or the musical revues on the opposite side of the two stage theater.

### This Teacher's Students Are Doing Things

Jessie MacDonald Patterson's pupils are achieving great success in all fields of musical activity. Kay Conner, soprano, was chosen as soloist for the Hollywood High-school graduation exercises, held in the Hollywood Bowl. Bobbe Rathburn, contralto, and Jackie Nack, soprano, appeared in a joint Recital at Barker Bros. Auditorium, on the L. E. Behymer Matinee Series. The charming Mary Lou Darry is singing in a picture at M-G-M Studios and Bill Dyer, baritone, is also under contract to M-G-M Studios.

Alexis Smith, Warner Bros. star, is one of Mrs. Patterson's faithful students.

Bobbe Rathburn, Janice Nack, Dorothy Dornfeld were chosen to sing with the Opera of the Golden West and achieved great praise from the public and press.

Jean Rotzler, soprano, was the guest soloist at the closing concert of the Leginska Little Symphony at the Ebell Club. She is booked to appear at many large Clubs for the coming season.

### Have You Been Here?

With an eye towards greater comfort during the Summer months, the Hollywood Bar of Music, featuring the duo piano blendings of Gregory Stone and Felix Decola, has enlarged both its dining room and dance floor.

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## MUSIC-ALITIES

(Musical Personalities)

### Goossens Praises Edith Knox Artistry

High praise for the pianistic artistry of Edith Knox comes from Eugene Goossens who conducted two concerts in Hollywood Bowl last week. Miss Knox returned from New York in 1936 after playing the Ravel concertò in Carnegie Hall under direction of Leo Barzin.

The pianist and Leigh Harline were practicing the concerto when the eminent conductor and a friend happened into the studio. Speaking of the impromptu performance the maestro wrote "She is a magnificent artist, and in the Ravel work particularly she displayed a scintillating virtuosity and a comprehension of the spirit of the music which convinces me that there are few pianists in the West who could even rival her performance, much less excel it."

### Second Longest Running Show in So. California

The Yale Puppeteers, producers of the longest running stage hit on the local front with the exception of "The Drunkard," are now into their third year at the Turnabout Theater.

The record run of the Yale Puppeteers more than doubles any records held by other legitimate attractions that are now current.

### Hancock Trio Plans Third Festival Concert

The third concert of the Summer Festival of Music at the University of Southern California, Monday, August 16 at 8:30 will present the Hancock Foundation Trio in its debut before chamber music lovers, in Hancock Auditorium on the campus. The members of the Trio are familiar to musicians of Southern California through their many solo and ensemble appearances. All three are members of the artist faculty of the School of Music. The pianist is John Crown, the violinist Anton Maasoff and the cellist is Stephen De'ak.

Admission is free, but will be by card until 8:15, after which the doors will be open to all. Admission cards may be secured by calling the University of Southern California, RI.4111, Extension 451 or 257.

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